

PRESENTATION WOOD CARVING DESIGN WITH THIS NUMBER.

Hobbies

• R. Weekly. • Journal. •

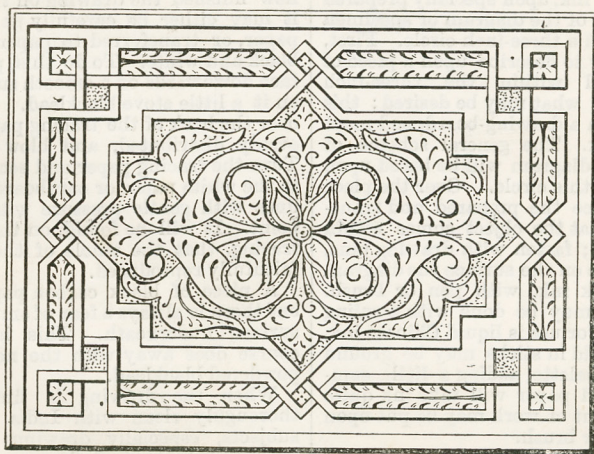
For Amateurs of Both Sexes.

No. 15. VOL. I.

JANUARY 25, 1896.

ONE PENNY.

"Hobbies" Presentation Design. No. 15.



CARVED BLOTTING-BOOK COVER.

The above is a Miniature of the Full-sized Design for a Carved Blotter which is given away with each number of this week's issue of *HOBBIES*.



LANTERN SLIDES OF DIAGRAMS AND SCIENCE SPECIMENS, ETC.



IN connection with school lectures, science classes, etc., it is often very desirable to prepare at very short notice special Slides for teaching purposes. Some time ago, Mr. A. P. Wire and Mr. G. Day, F.R.M.S., published a very instructive little book entitled "Knowledge Through the Eye,"* in which they give very practical instructions on Lantern Slide making for lecture purposes, and we heartily recommend our readers to obtain a copy of the same.

The method they describe may be divided into four sections:—(1) Preparation of the drawing. (2) Printing from the drawing. (3) Developing the plate or negative. (4) Printing from the negative.

We will deal with the first two in this article. The drawing should be prepared with a pure and intensely black ink, upon specially prepared paper, and the field of the diagram or specimen must be kept within a three-inch circle. First, then, it is necessary to describe upon a piece of white paper, and within the three-inch circle write or draw what may be desired; this should be done upon a drawing-board, and must be executed in ink. The general scheme of construction of the diagram will be based upon lines drawn within this circle. Over the piece of white paper place the prepared and transparent paper, so that the object comes within the three-inch disc; fasten with drawing pins, and proceed to trace on the surface the diagram or drawing in black ink, with pen or brush. Any straight lines may be done with a ruling pen. The best ink for use is liquid Chinese ink, or the Indian ink sold in sticks may be ground in a saucer or on a palette, adding a little gamboge. The prepared paper will take ink quite well, and any amount of work may be put upon it, either with pen or brush.

To prepare a Lantern Slide of this drawing it must be taken into a dark room, and the paper cut exactly three and a quarter inches square—the size of an ordinary Lantern Slide. Place into the printing frame a piece of plain, chemically clean, glass, and upon it put the transparent paper with the diagram upon it. If a Slide

with *white* lines on a black ground is required, lay the drawing *face downwards*; and if one with *black* lines on a white ground, like the original drawing, lay the drawing *face upwards*. In either case put upon it a photographic Lantern plate, proceed to expose the same in the ordinary way, and develop in accordance with the usual formula.

The authors of the same book give the following instructions on how to prepare drawings for Lantern Slides of more elaborate character: the drawings should be made on a large scale, and on cardboard if possible. If a copy is to be made of a drawing or diagram, put over the original a piece of clear tracing paper—not tracing cloth,—and carefully trace the drawing in pencil. When this is done, remove the tracing paper, put it over a piece of white paper on a drawing-board, and go over the lines with good black China ink, as already described. Having now finished the drawing on the tracing paper, it may either be carefully pasted upon white paper, or transferred to paper and finished in black and white. To do this, place the tracing face downwards on a smooth surface, and scrape on it a little stove blacklead. Rub this gently over the back of the tracing paper, so that it is evenly distributed, and blow away the dust. Turn the tracing paper and secure it with pins to the white paper or cardboard, and go over all lines with gentle pressure with a sharp pencil point. It will be found, on the removal of the tracing, that the whole of the lines have been faithfully reproduced.

A piece of black carbon paper may be used, but there is always a fear of smudging the white surface underneath. This latter process of course does away with the necessity of using powdered blacklead.

When the drawing is finished, dry and thoroughly clean with India rubber. Many subjects, especially drawings of microscopic sections, plants, and flowers, look best if all white paper outside the actual drawing is blocked out with China Ink. An easy plan to adopt, and one which far surpasses the washing in with black ink, is to cut out the drawing and mount it upon a piece of black paper, such as is often used for packing purposes. There are many ways in which this may be accomplished, but the best is to first mount the black paper on

* London: Geo. Philip & Son, 37, Fleet St., E.C. 1s.

cardboard, or stout drawing paper, and then place the drawing upon that again. In doing this take care to mount evenly and to have no air bubbles; press the paper carefully with a duster and superimpose a piece of blotting paper. When fairly dry place either in a press or between the pages of a book. Do not let the drawing be in contact with printed matter, or you may find to your chagrin that the drawing has taken upon its surface an impress of the type, and that all the time has been lost.

We would specially warn our readers never to wrap up negatives in newspaper; the best way to pack them is either to have between each plate a piece of chemically pure paper, or better still, to pack them film to film without any paper between them. Conditions of the atmosphere are likely to soften the gelatine film, and the slightly raised surface of the print becomes impressed into the gelatine, and the negative as a consequence is ruined.

To make a Lantern Slide of a solid object—say a geological specimen, shell, crystal, etc.—it is desirable to place the object on a small table or stand of such a height that the centre of the lens shall cover the centre of the object to be photographed. A table such as is used for chemical experiments answers the purpose admirably, as it can be adjusted to any height required. The selection of a background is of importance; indeed, we would like to mention here that the consideration of the background is a matter which altogether deserves closer attention at the hands of the amateur Photographer than it hitherto has done. Backgrounds should never be obtrusive; the article to be photographed should command the whole attention, and on no account should Photographs be taken with a figured wall paper, or should curtains be used.

To return to the special work we are writing upon, we would advise a background of brown paper, or a piece of Willesden paper of a soft grey tint, about 4 feet wide by 6 feet long making a most useful size. This can be mounted upon a roller, and can with a very little ingenuity be rigged up anywhere. When photographing a solid object, the background should be some distance from it so that no shadows may intervene. The solid object should be

photographed with a good light falling upon it in order that it may stand out in distinct relief. If the object is very dark it may be washed over with a little whitening, mixed in gum water, and applied with a soft brush. If the surface is bright, say crystal or polished metal, a little vaseline applied to it will dull it sufficiently to prevent reflections and to secure solidity in the Photograph. For crystals or bright surfaces the black velvet focussing cloth may with advantage be used.

The preparation of the Lantern Slide in each of these instances is identical with the method already described, and it can be prepared either by contact or copying in the camera.

Our next chapter will be on the printing-out Lantern plate—a beautiful method which permits of Lantern Slides being made almost identically in the same manner as is the photographic print.

(To be continued.)

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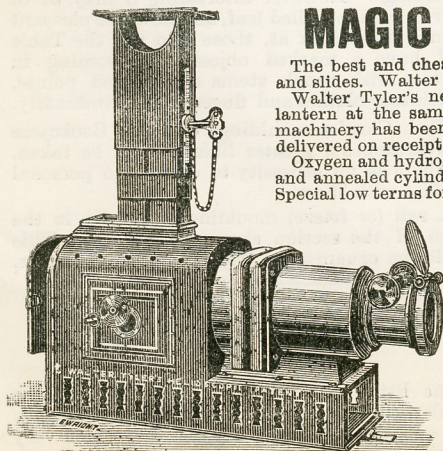
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WOOD CARVING

FOR AMATEURS

CHAP. VII.—ENRICHING FURNITURE.



THESE Chapters are not written for the purpose of suggesting a definite course of training to Amateur Carvers. Systematic application is of course absolutely necessary for those who desire to excel in the highest branches of the Art, but such study can only be satisfactorily proceeded with under a teacher's eye. Amateurs who go in for the work as a recreation will find a few hints and suggestions of more advantage to their particular needs than detailed instructions on technical points.

When simple Carving can be done with tolerable accuracy, and the Carver can trust himself not to spoil the work, an attempt might be made to enrich some plain article of furniture. A carved moulding greatly relieves the appearance of a heavy Bookcase or Cabinet, and the work can be done without much difficulty. It is necessary, however, to proceed with care, as too much ornamentation vulgarizes the article. It should be remembered, also, to apply Carving only where Carving ought to be. Many Amateurs, for instance, delight in Carving an intricate pattern on the top of some Table, or on the seat of a Chair or Stool. This is a total misapplication of the Art. A Table is intended to have, and always should have, a flat surface. The top may be of wood or of marble, it may be solid, veneered, or elaborately inlaid, it may be plain or polished, but the very purposes for which it was made, and for which it is used, debar it from being in relief, whether high or low. As for a Chair, the obvious inconvenience of having a carved seat need not even be mentioned.

ENRICHED MOULDINGS.

But, while the veto is put on the enrichment of a Table top, any other part of it may receive the Carver's attention. The top moulding could be greatly improved with a small Ornament. With the majority of unadorned Tables, the moulding is one after the style of Fig. 13; that is to say, of Fig. 13 *plain*. The simplest form of enrichment is the "null," as shewn, and a fairly large sized Gouge with a medium curve will do the work. If the table is polished,

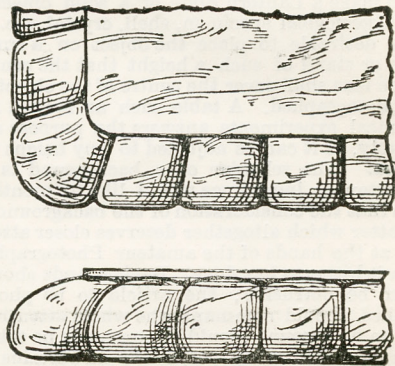


FIG. 13.

the moulding should be well rubbed with spirits in order to remove the gloss. So far as possible Sandpaper should be avoided in doing this, as sand grains are apt to get embedded in the wood and thus spoil the Tool edges. It will be seen that the work is little more than mechanical, but it is effective, and with nulls there are no sharp edges which would tend to damage the hands. This is a matter which must be noticed when more elaborate Ornaments are carved on mouldings. However interesting it may be to carve a well modelled leaf, and however pleasant it may be to look at, those who use the Table will have a marked objection to coming in contact with rough stems and jagged points, which tear clothes and fingers indiscriminately.

With Cornice mouldings of large Bookcases or Wardrobes a greater liberty could be taken, as there is no necessity to come into personal conflict with them.

A rail (or frieze) moulding is usually in the form of the section shewn in Fig. 14. This could be ornamented with a string of beads.

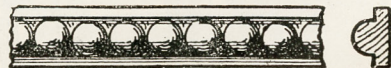


FIG. 14.

Some little practice is required before these beads can be rounded neatly; but when dexterity has once been gained, they can be formed very quickly. A small Gouge, almost semi-circular in

section, is required. The beads should be outlined with this Tool, and then finished off with a smaller one. In carving them, care



FIG. 14a.

should be taken to slightly undercut, otherwise they would have the appearance of beads halved in two and then stuck on, and would consequently look tame and meaningless. The least touch of undercutting will do, as the object is simply to convey an idea of the circular form.

A change from the ordinary bead (which gets very tiresome when many have to be carved,) is the "bead and sausage," as given in Fig. 14a. There is less work here, although more care

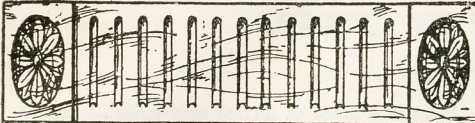


FIG. 15.

must be taken in the spacing out. The "sausages" may be separated either by one, two, or three beads; as a rule the best effect can be obtained with two.

ENRICHING "A" FRIEZE.

An easy way of enriching the frieze rail of any small Table is with pateras and flutes, as in Fig. 15. They are simple to draw and simple to carve, and although on the severe side, invariably look well. The detail is given clearly on Fig. 15a, the section being taken through A B. The flutes, naturally, are cut out with a Fluter; there is little actual Carving to do, but great care must be taken to keep them

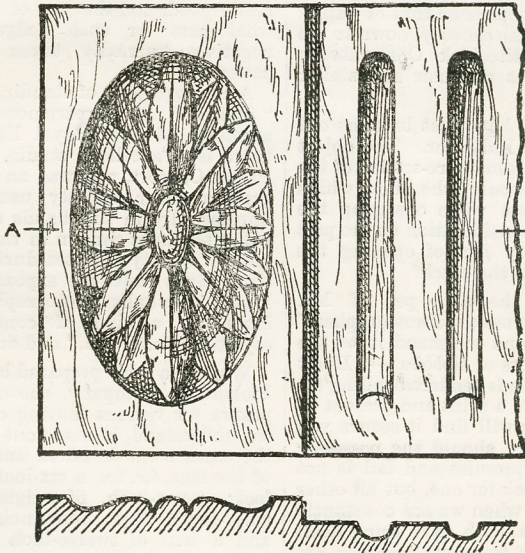


FIG. 15a.

(To be continued).

all straight, and all of equal length, breadth, and depth. With the pateras, the general form should be carved out before the individual leaves are touched; but this must only be done slightly, or the ornament, when finished, would be too deeply cut. From the section it will be noticed that there is a pretty quick hollow close to the rim; the leaves rise gradually towards the middle, and then dip suddenly into the groove which surrounds the centre oval. When the general form has thus been secured, the leaves may be outlined, and then gently modelled. It is not advisable to finish them off highly, as there might be a tendency to cut away too much. If possible, the highest points of the leaves and the top of the central piece should be left on a level with the original surface.

This patera is a comparatively simple one, and could easily be elaborated; more leaves could be drawn in, and the centre could be enriched, but any such additions might be added by the worker, if he felt inclined to cope with the extra difficulties incurred. In sketching out the patera on the article, a greater space of plain wood should be left at the

top and bottom than at the sides; if not, the oval would appear cramped. The patera, if preferred, could be square instead of oval in form. The flutes must be kept strictly on a line with the upper and lower extremities of the patera. In all ornamental work of this sort, great accuracy is required in having everything spaced out neatly; the drawing itself is quite simple, but all divisions must be carefully measured, and the straight lines ruled. Any carelessness or hasty work would be regretted afterwards.

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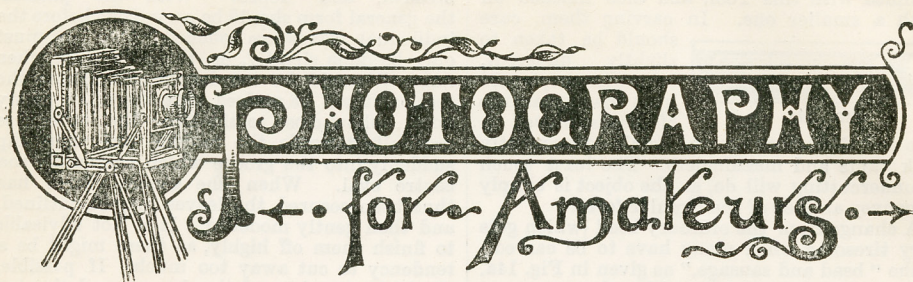
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PHOTOGRAPHY

for Amateurs

NOTES OF THE WEEK.

AT the last meeting of the members of the Edinburgh Photographic Society, Mr. William Forgan, F.R.M.S., read a paper entitled "Telescope and Astronomical Photography." The paper was largely illustrated with Slides illustrative of the development of the Telescope from that of James Gregory, in the seventeenth century, down to the latest "Equatorial" in the Lick Observatory; and also with specimens of lunar and stellar Photography.

Messrs. Cudett & Neall have just brought out an Automatic Exposure Indicator. The object of the invention is the automatic re-setting of the Indicator by the act of opening the Slide, which of course has to be done when changing the plates, and without any consideration on the part of the operator; the very fact of opening the Slide automatically resets the catch.

In an article from the able pen of Mr. W. Thomas, in the "Amateur Photographer," we take the following, and commend it to the serious attention of readers of *Hobbies*:—"Don't promise prints if a service is rendered calling for some slight return. Take a print and present it, and, if worth having, you will find it secure your ready assistance in future, should the possessor of it be at hand; but to promise and fail is not to make a stumbling block for one, but all other Photographers, and it is when we are constantly working over a fixed area, such as is being dealt with, that evils arising from such causes are most severely felt."

We referred last week to the invention of Mr. T. E. Freshwater's system of stereoscopic projection. To show this system of stereoscopic projection it is necessary to have two Lanterns, either a pair side by side or a biennial. In the one Lantern you place one half of a stereoscopic picture, and in the other Lantern the other half. Behind one picture you place a red and behind the other a piece of green glass. We are told that in this way the pictures stand out in bold stereoscopic relief. It appears that spectacles are required, and in order to get a good clear rendering of the picture projected, the green glass employed to project the image on the screen should be of such a colour value, that when viewed through the green glass spectacles only the green coloured image should be seen, and the same with the red.

Here is a piece of advice very suitable for the man with a hobby; it was given in an article upon photographic matters by Mr. Frank M. Sutcliffe, who is so well-known for his pictorial photography. He says:—"Hurry and impatience are antagonistic to the making of any thing really good, and the way of making pictures, or what pass for such dodgery, from imperfect negatives hurriedly taken shews a want of patience."

A Photographer of standing has been giving in "Success" his experiences of photographing members of the Royal Family. At Windsor there is an excellent studio, erected by the late Prince Consort, who was an enthusiastic Photographer. Her Majesty usually places herself unreservedly in the hands of the operator, and will oftentimes remain in the studio for half-an-hour or twenty minutes, during which time some six or eight plates are exposed. The Princess of Wales is usually photographed at Marlborough House in a kind of conservatory. All the royalties "take well," and are excellent sitters.

We give a table prepared by Messrs. Thornton, Pickard & Company, showing the correct exposure for various moving objects. This table, we understand, is made out for a distance from the camera one hundred times that of the focus of the lens, i.e. for a six-inch focus lens, at fifty feet; seven-inch, fifty-eight feet; eight-inch, sixty-seven feet; nine-inch, seventy-five feet; and a lens of twelve-inch focus one hundred feet:—

Towards the Camera. At right angles to the Camera.

Man walking slowly,		
street scenes ..	1/15 sec. ..	1/45
Cattle grazing ..	1/15 ..	1/45
Boating ..	1/20 ..	1/60
Man walking, children playing, etc.	1/40 ..	1/120
Pony and trap, trotting	1/100 ..	1/300
Cycling, ordinary	1/100 ..	1/300
Man running a race,		
and jumping ..	1/150 ..	1/450
Cycling racing ..	1/200 ..	1/600
Horses galloping ..	1/200 ..	1/600

Should the object be twice the distance the length of exposure may be doubled. Of course, such exposures as the above must be given with an instantaneous shutter such as are manufactured by the Thornton-Pickard Company.

The oldest living Amateur Photographer is the Rev. Canon Beechey. Many years ago he turned his hobby to such practical account as to invent the Beechey plate, and was identified with the introduction of collodian, a certain quality of which, we believe, is still known as "Beechey collodian." The reverend gentleman is in his ninetieth year, and is still quite alert in all matters connected with Photographic science.

It is suggested by a member of the Port Elizabeth Amateur Photographic Society, that Lantern screens should have an ornamental border or frame to surround the picture when projected from the Lantern. Certainly the appearance of many a picture would be greatly improved thereby, but the question of masks, &c., would we think present a difficulty. They are of necessity so varying in proportion, that in many instances the border or frame on the screen would not be illuminated at all.

Summarising an article upon "Snow Pictures" in the "Photographic News," the Rev. F. C. Lambert, M.A., said that the chief points of importance to be considered were:—(1.) The contrasts: of snow and ordinary dark subjects—tree trunks are very much greater than we are accustomed to at other times of the year. (2.) Contrasts of strong light and dark accentuate each other when in juxtaposition, but at the expense of gradation. (3.) Any great mass of stray dark is not needed, is often injurious, when in excess, to pictorial effect; and should usually be connected with the strong light by intermediate tone. (4.) The general effect is more important than any detail quality. This general effect of whiteness and light is best attained by close attention to gradation. (5.) The foreground should receive special attention as regards its arrangement and gradation of lighter tones. (6.) Spottiness or patchiness must be specially guarded against. (7.) Foreground figures, animals, must receive special attention as to local colour and surroundings. (8.) Very little, if any, actually white paper, or quite black, is needed or desirable, the chief attention being given to delicacy of gradation at the lighter end of the scale. (9.) Any intricacy of arrangements of darks should be carefully avoided. (10.) The strongest dark should seldom or never be put in the immediate foreground. These hints will be helpful to any of our readers who may contemplate taking snow pictures—when the snow comes.

A few hints on printing in winter will not be out of place. Photographic prints are much improved by keeping them warm. Negatives should be warmed slightly, and allowed to cool before being put out to print; all moisture will thus be removed from the film. Dust, if any, must be most carefully brushed from the negative and paper; do not attempt to *blow the dust off*, as the moisture deposited by so doing would be sufficient to cause the possible sticking of the printing paper to the negative, with a result that both would be irretrievably damaged. An extra felt pad may be placed at the back of the print in the printing frame, in order to bring the paper into optical contact with the negative. All prints should be considerably over printed. We will only give one more hint, and that applies to ordinary printing. In printing groups it is advantageous to varnish the back of

the negative with ground glass varnish, or a varnish that will "matt" the surface and remove the varnish from off the faces that print too slow, and in cases where the faces print too quickly rub a little very fine crayon dust.

The photographing of flowers and foliage for decorative purposes is a delightful pastime. We do not mean the bunch of flowers—roses, dahlias, poppies, &c., but the single flower, stem of a plant, stalk of corn, wheat, or barley, the graceful teasel, the water lily, or the wild iris; not in the profusion of their natural growth, but singly as decoration for door panels, overmantels, &c. Here surely is a "New Hobby"; such photographic negatives may be enlarged *ad infinitum*, and, if printed lightly on bromide paper of either coarse or fine texture, colour may be applied, and the most beautiful results obtained. We hope readers of *Hobbies* may be induced to take up this branch of work. It may be difficult to obtain flowers at the present season, but holly, laurel, pine, or other evergreens will serve the purpose. A full strong light will be required, and a neutral or black back-ground. White flowers should be photographed with a quite dark back-ground perfectly plain in texture, so that the object photographed may stand alone. We have before us, as we write, Photographs of poppy heads designed for a frieze; and another poppy study—the beautiful double poppy—arranged for the decoration of a door panel. These are all studies within the compass of anyone practising Photography.

An excellent little book upon "Enlargements and how to make them" is published by Messrs. Geo. Wheeler & Co., of Manchester, for one shilling. We can thoroughly recommend this book to those who propose to take up Enlarging as a Hobby.



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STAMPS

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ECUADOR is jealous of her own fair fame. The receipt of a copy of the manifesto framed by a Committee of New York Philatelists, strongly condemning the Ecuadorean plan of issuing stamps for the especial benefit (?) of the Philatelic community, has prompted the President of this particular Republic to issue a decree rescinding the existing contracts for the supply of postage stamps, and forbidding the sale of remainders. The decree proceeds to tell the Treasury to take all other steps which may be necessary "in order to re-establish the credit of the postage stamps of Ecuador."

To make this quite clear to all *Hobbies* readers it is necessary to state that Ecuador is one of the South American Republics which are known among stamp collectors as "Seebeckised" countries. The others which we place in this class are Honduras, Salvador, and Nicaragua. I think I have already explained the Seebeck system, but it may be well to briefly repeat that under this arrangement (which takes its name from Mr. N. F. Seebeck, the President of the Hamilton Bank Note Company, of New York), the various States mentioned receive all their stamps and other postal stationery *absolutely free* from the New York firm, on condition: (1) that a new issue be brought out every year, and (2) that at the end of each year the stamps left on hand revert to the Bank Note Company for sale to collectors.

Doubtless every reader of this paper has seen unused sets of Ecuador, Salvador, etc., at 2s. a set or less, and has wondered how the dealers could possibly sell stamps aggregating in face value some three or four dollars at this low rate. Of course, the secret of the matter is that the stamps are demonetised before they are put upon the Philatelic market, and thus the stamps have no face value at all.

The iniquity of the system is apparent. In the States the outcry against it is much louder than

here, because the American Philatelists take naturally a far greater interest in the stamps of the American continent. There are many who think that all the "Seebecks" should be placed on the Black List of the Society for the Suppression of Speculative Stamps, but a moment's thought should convince anyone that this would be a somewhat harsh proceeding, since the stamps are in the first place issued for a legitimate postal purpose.

—:O:—

PLATE NUMBERS OF ENGLISH STAMPS— *Continued.*

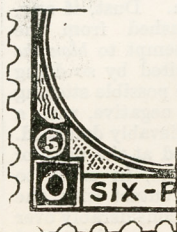
I find it necessary to point out, for the benefit of many readers who have written me on the subject, that the English postage stamps now current do not bear plate numbers. The plate number vanished some 10 years ago, and these articles are devoted entirely to the stamps issued in the period 1854-84, which might be characterised, roughly, the "Plate Number Period" in English postal history.

THE SIXPENCE.

Plate 1 of the sixpenny value, issued 1856, is a stamp which may be worth pounds or pence, according to paper. On thick blue safety paper the stamp is catalogued by Ewen at £10, and by Hilckes at £5, a discrepancy which is accounted for by the fact that the catalogue of the latter firm is of older date. On the other hand, the plate 1 sixpenny on thin white paper is worth only as many pence.

Plate 2 was not used.

Plates 3 and 4, like plate 1, are unnumbered. Plate 1 is distinguished from all other plates by the fact that there are no letters in the corners, whereas there are small white letters in the corners of plates 3 and 4. Plate 4, again, is distinguished from its predecessor by a fine hair-line crossing the outer angle of the corner letter squares.



the corner letter squares.

Plate 5 shows an increase in the size of the corner letters, and this is maintained in all subsequent plates.

The watermark of all the foregoing is that known as "Emblems"—that is to say, the heraldic emblems of England, Scotland, and Ireland (two roses, one shamrock, and one thistle) placed in each of the four corners of the stamp.

Plate 6 is found also with the "Spray" watermark, which consists of a spray of rose.

Plate 7 was prepared, but, being found defective, was never used.

Plate 8 shows a trifling change, viz., the dropping of the hyphen in the value "SIXPENCE."

—:O:—

Mr. H. L'Estrange Ewen, of Swanage, Dorset, shows the courage of his opinions by a journalistic venture of a unique description. He has issued the first three numbers of a magazine known as the *English Specialists' Journal*. The object of this publication, which is perhaps not adequately explained by the title, is to keep specialists in English stamps *au courant* with all the news affecting their special branch of Philately. Mr. Ewen's paper necessarily only appeals to advanced collectors. The better paper for beginners, and, to use a recently-coined word, "generalists," is the *Stamp Collectors' Fortnightly*, with which many readers of *Hobbies* are doubtless already familiar.

—:O:—

NEW ISSUES OF STAMPS.

*. Items for this department will be gratefully received from any Philatelic readers who happen to receive early information of new issues, or of impending changes in the postal arrangements of any country.

BRITISH EAST AFRICA.—H.R.H. the Duke of York, whose interest in Philately shows no sign of diminishing, sends the *London Philatelist* a list of his latest acquisitions, consisting of a set of the new issue for British East Africa—the current issue of India, $\frac{1}{2}$, 1, 2 annas, and 2 annas 6 pies, surcharged "British East Africa" in three lines. Here is the full list:—

1 rupee,	rose,	black surcharge.
" $\frac{1}{2}$ "	on 4 annas,	red surcharge on black and violet.
$\frac{1}{2}$ anna,	green,	on current Indian, black surcharge.
1 "	plum	" " "
2 annas,	blue	" " "
2 $\frac{1}{2}$ "	green	" " "

MAURITIUS.—One of the new stamps, the 3c., is to hand. The design is very commonplace, consisting simply of the Arms of the Colony. Next week I shall be able to illustrate this new emission.

SEYCHELLES.—Several values, according to report, have been abolished, and new ones created to meet the requirements of the new postal rates. Stamps of the value of 5c., 20c., 30c., 40c., and 1 rupee were supposed to appear on January 1st, but so far none have reached this country.

—:O:—

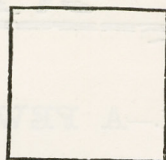
"A.D.F." sends me a news' clipping setting forth the fact that the Esquimaux will shortly issue postage stamps. A *canard*, of course! Some imaginative journalist credited the Esquimaux with this civilized intention solely with a view to getting some fun out of the idea. I have seen many a merry jest about the notion in the American Press.

HINTS TO BEGINNERS.

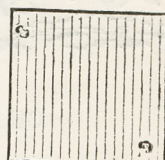
VARIETIES OF PAPER.

Since my last "Hints" appeared I have been inundated with enquiries on elementary Philatelic subjects. The majority are puzzled about the various sorts of paper on which stamps are printed, so I shall endeavour in a few lines to show how the chief kinds of paper can be identified.

To start with the comment, all "wove" paper is perfectly plain and of even texture. The paper upon which *Hobbies* is printed is wove

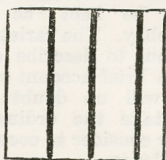


WOVE.

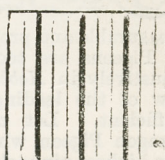


LAI'D.

paper. "Laid" paper, the variety which comes next in importance, is remarkable for a series of lines placed close together. The note paper commonly known as "cream laid" is a good instance of laid paper. Another paper which has been somewhat extensively used is that known at stationers' shops as foreign note paper. This is



BATONNÉ.



BATONNÉ AND LAID.

technically called "batonné" paper. Of this there are two kinds—batonné plain (which, of course, is batonné combined with wove) and "batonné and laid." A glance at the illustrations will make my meaning quite clear.

Of the other descriptions of paper which have been issued in the manufacture of postage stamps I shall have something to say next week.

(To be continued.)

TAKE YOUR CHOICE, SET OF 19 FRENCH COLONIALS, OR
GRATIS SET OF 5 BOLIVIA, 1894, 1c. TO 20c.

Either ONE of above fine sets will be presented Gratis to every purchaser of our Special "XMAS" Packet, containing 96 Stamps, all different, including Perak, large tiger head, just issued; Chili, 40c. black, scarce; Spain, 1879; Canada, 8c.; Java; Argentine; Cyprus; U.S. Unpaid, obsolete; Jamaica; Hyderabad; Swan River; Egypt, official; Zambesia, new; Travancore; Italy, Parcel Post; Guatemala, bird; Congo Free State, magnificent view of bay; &c., &c. Free 1/11. Selections sent on approval. Liberal discount allowed. Grand NEW Illustrated Catalogue, 7th Edition, for Collectors; or Wholesale List with Addenda for Dealers. FREE. Exchange Circular—largest published—16 pages. Free, 8d.

FISHER, TITLEY & Co., Stamp Importers, BATH.

STAMP COLLECTORS

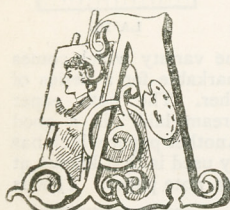


Should send 1d. Stamp to HARRY HILCKES & Co., Ltd., 64, Cheapside, London, E.C., for "Specimen" copy of *Stamp Collectors' Fortnightly*. Contains articles for beginners, as well as for advanced Collectors.

THE BEST STAMP PAPER GOING!



CHAP. III.—A FEW GOOD VARIETIES.



S already intimated, it is proposed in these articles to deal with Pigeons as a fancy and not for the table. It is therefore desirable to give some fuller description of the many breeds of birds which can be kept as a pleasurable and profitable hobby. The varieties of Pigeons are too numerous to describe exhaustively in *Hobbies*, but a brief account of a few of the leading kinds will no doubt be sufficient. Let us first take the ordinary Dragon Pigeon, which many consider to occupy the highest pinnacle of excellence.

DRAGON.

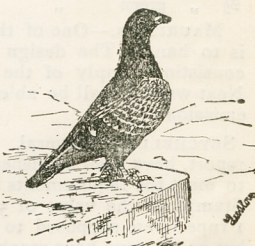
This breed is recommended, as they are easy to rear, and we seldom find a show of any pretensions which does not provide classes for Dragons. They are freely bred, and being of a hardy nature may be paired early in the spring,—say at the end of February, or in March. As already stated, in mating attention should be given to the matter of age. An adult hen should be mated with a young cock, or vice versa. With Dragons the advice previously given as regards mating will hold good, except that special care must be taken not to cause any damage to the eye cere, which is much treasured, and once lost will never return. The floors should therefore be covered with a nice mixture of coarse sand and sawdust, as the former will prevent the latter from blowing about. To breed a Dragon of correct type and standard a wise discretion is needed in the selection of stock birds. The various colours are blue, silver, red, yellow, white, blue and black chequer, and grizzle, but it is generally found that blue is the favourite colour. To begin with it will be best for the novice to purchase one pair of really good birds rather than a lot of second-rate specimens. Go then to the loft of some well-known and reliable



fancier of this variety who has healthy birds of the correct standard. Remember that the male bird for breeding should be as perfect as possible in colour, and the hen in shape. A cock should have a broad wedge-shaped skull with plenty of wattle of good shape, a nice dark or damson cere, fine texture, nearly circular and slightly pinched at back, eye bold and of a rich ruby-red colour. Let the body formation be thick and "cobby" throughout, and, above all, short and hard in feather. The hen is of course similar, but her points must be good, and care should be taken to note that she has no flatness of head, or any rise at the back of the skull. The beak should be very stout, and the face short and straight. As to colour, in blues fanciers like to see the colour of a sound leaden hue, and the ramp, underparts, and thighs, must display the same colour with no paleness. The bars also should be as black as possible, of medium width and clearly defined. It must also be borne in mind that Dragons should have a good "carriage," or judges will not notice them. They are required to be erect and graceful, the chest bold and prominent, the legs and thighs short and strong. As to breeding and food, the treatment is "general." Dragons may be purchased from a few shillings up to as much as £50 each, through the medium of the fancy papers.

THE SHOW HOMER

Has rapidly come to the front rank as a high-class Pigeon, and is now being bred in all parts of the Kingdom. The popularity of these birds is probably owing to their many good qualities, although they have no ancient pedigree or ancestry to parade like other Pigeons, they having descended from the ordinary Flying Homer, or Working Homers as they are commonly called. In enumerating their qualities and suitability as a "hobby," it should be mentioned that the Homer is very hardy, a prolific breeder, an excellent feeder, and rears its young without any help. They are proof against the smoke and dirt of towns, and when put into the show



pen need little or no preparation. It may also be stated that, in spite of their sober plumage, they are attractive in appearance, and are generally marked by perfect symmetry. If a good specimen be bred, it will fetch a good price, and, taken all round, this breed compares favourably with any other. The more open air they have the better for their general condition. They are a quarrelsome breed, and care must be taken not to keep more than about four pairs together in one house. Homers do not require warmth, as hardness of feather is a chief feature. In the flight, shelves are preferable to perches. As to show points, a medium size is preferred, but the birds should be bold and active, and ever ready for a fly. The head should form a nice, even, unbroken curve from a well-arched neck to the tip of beak. The beak should be well in line with the curve of the head, not too long, though not a stout beak, whilst the eye should be large, bold, and clear; it should be pearl colour, and should have a little lash of a dark colour. The neck is preferred short, as also the legs. The standard gives the shoulders wide and keel deep, and the body plump and well tapered. The flight and wings are short. The colours will be found to be black chequer, blue chequer, blue, red chequer, and silver chequer; and here let it be stated that the chequering of a Show Homer is grand in itself, and unique in the category of Pigeons. Too great attention cannot be paid to the housing and feeding of the birds. In regard to the latter, a good mixture of peas, tares, and wheat is best, but they should not have too much wheat, as it has a tendency to make them loose-feathered, a fatal point in Show Homers.

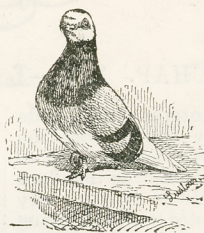
Next we pass to the

TURBIT,

which is a breed that attracts universal admiration. This is not surprising, as their appearance involuntarily arrests the notice of the casual beholder. The Turbit may be summed up in one word—it is “pretty,” but it should be borne in mind that this beauty has only been obtained after much trouble, care, and culture. The most important point is the head, which is most difficult to bring to perfection. The skull should form an unbroken curve from the back to tip of beak, which is known to fanciers as the “sweep.” Next to the head comes the general shape, and here the ideal bird is thick-set, short in the neck and legs, broad in the chest, and short in the feathers, or otherwise generally “cobby” in appearance. The “standard” is given as follows:—(a) size small, breast full, flights and tail short, and carriage erect. (b) Peak unbroken, good point above the head. (c) Head large, crown bevelled, forehead high and well bulged. (d) Eyes full, dark and large. (e) Beak short, thick, upper mandible slightly overlapping. (f) Wattle moderate. (g) Gullet plenty, sufficient in fact to fill up the hollow in throat. (h) Frill should turn both ways, and extend from the gullet to the breast; the judges like to see plenty of frill. (i) Colour yellow, red, dun, black, black barred, silver; also blue, which should be as rich and glossy as possible, and marking distinct. (j) Markings white; those having coloured wings should each have ten white flight feathers. (m) Legs should be decidedly short and quite free from

feathers below the hocks. In breeding, as a small-size bird is essential, it is important to mate a small cock with a large hen, as, although hardy and good feeders, the small birds give much trouble, and even require feeders. Dragons are best for this purpose, but if mated as suggested, little trouble will be experienced. One fact can be safely insisted upon, and that is that the Turbit is a perfect type of beauty.

TUMBLERS



Are always a favourite breed, and are much admired for shape and colour. Short-faced Tumblers are difficult to breed, and, owing to want of space, only the Long-faced Tumblers will be dealt with in this chapter. They are primarily divided into muffed and clear-legged classes or varieties. Clear

Legs are most bred, especially in the West, and especially in self-colour, mottle or rose-wings. Tumblers, being hard-feathered birds, do not require warmth, and the frost or cold does not affect this variety if kept free from draughts, and dry. Tumblers should be cobby, plump-bodied birds, of medium size, broad at the shoulder, taper at the tail, deep in the keel, short in feather, and with nice round heads and good white eyes. Blacks should have a green lustre rather than the red-purple so often seen. Reds should be of a rich and deep shade all over. Yellows are preferred with an additional golden lustre on the hackles. Rose-wings are very fashionable. They are black, red, and yellow, and have fifteen to twenty white feathers in a circle on the side of the wing, just clear of the butt, whilst the back should be V shaped, and dotted beards are very pretty; the colours are blues, blacks, reds, yellows and silvers. The chief point is the chuck or bib, which should be white and extend from the centre of eye. The flights should be 10 by 10, and of good colour. Balbs have the upper part of the head, back, and lower portion of body, the ten flights and the tail quite white, all the remainder coloured. The “cut” of the head is most important. Tumblers really need a chapter to themselves. They are most easy to manage, give little trouble, and make a splendid subject for the Pigeon-keeping hobbyist. Except for the peculiarly shaped head with their wonderful shell crest, the Nun resembles the last mentioned variety. The crests must be white, the head black or coloured with the same coloured flights and tail. The colours are black, blue, red, and yellow, the most popular being the blacks.

(To be continued.)

“HOBBIES” CALENDAR DESIGN.

So many readers have applied for the small Mirror for the Design of a Fretwork Calendar that our supply was exhausted within a few days. As these Mirrors have to be specially made it will probably be a week or two before we receive a further consignment. Under these circumstances, the delay in executing orders will, we are sure, be excused. The Cards for the Calendar can, of course, be sent at once.

BENT-IRON-WORK

CHAP. XIV.—LANTERNS.

ALTHOUGH some Lanterns can be made in a comparatively simple way, the majority of them are more difficult to construct than Bracket or Pendant Lights. The trouble is that in very few cases can they be attempted without having the gas tubing specially arranged, and a Frame specially made. If Oil Lamps or Candles be used, the former difficulty is removed; and if the article be made small and light, a Framework is not absolutely necessary. A Frame, however, is a great safeguard against accidents, as an Ornament of any size, with a number of Curves or Scrolls, has a tendency to quiver and vibrate like a spring mattress.

FIGURE 124.

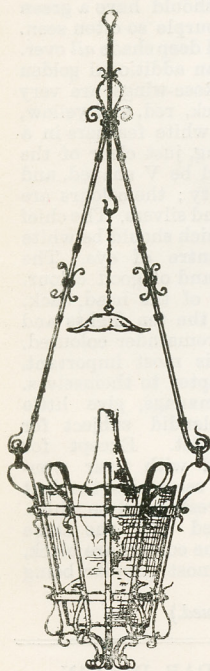


FIG. 124.

Fig. 124 could be made without any Frame if all the joints were particularly well fixed. This figure is really a pattern for some Vestibule Pendant, but it may be mentioned under Lanterns, as it is similarly employed. There are four suspension bars (two only are shown), each made of a double strip of Ribbon Iron. The Basket form has eight stays, bound together with two large circle bands, the lower one having an inner circle of a size sufficient to hold the Oil Lamp. If gas were wanted, the tube would have to be bent as shewn in Fig. 125. The suspension bars would be attached at point A, and the scrolls underneath the Basket at point B, thus keeping the whole light steady.

It must be admitted frankly that if this article were made entirely of Strip Iron it would be rather fragile, no matter how well fitted up; and it would be unsafe for everyday use if an Oil Lamp were placed in it. Should the reader, however, see his way to work with Iron about three eighths inch wide, and one-sixteenth inch thick, he could put the Pendant to any use with safety.

FIGURE 126.

Fig. 126 is one of the favourite forms of Lanterns. A short Gas Bracket, straight or curved, must be purchased, or made to order; and a nicely tinted globe must be secured. These fixed on, the design must be made to suit. The pattern can be simple or elaborate; Fig. 126 is a happy medium. All clamping and riveting should again be very secure. Indeed, to give a word of general advice,—every light should be made as if it were intended for constant use; and all know that an article must be strong if it is to stand everyday wear and tear. Undoubtedly, if thicker Iron could be employed here, it would be much more satisfactory; but if good Ribbon material is selected, at a width of about three-eighths inch, there should be little chance of any portion giving way. The Wall Plate can be of Oak or Mahogany, and should be from half to three-quarters of an inch thick, according to the size of the Lantern.

FIGURE 127 (WITH GAS).

Fig. 127 is not given as a pattern which should be worked to exactly. The general form might be borrowed, but when any reader ventures to tackle such an article, it is taken for granted that he will be able to make his own arrangements as to tubing,

framing, etc. Instead, therefore, of describing in detail how this particular Lantern would be set up, a few hints will merely be given as to how one of such a style could be constructed, and made suitable for Gas, Electric or Oil Light. As the illustration shows a gas connection, that method shall be taken first. The tube comes right down through the article, terminating in a ring; and although this may look rather heavy and clumsy in the drawing, it is adopted



FIG. 125.

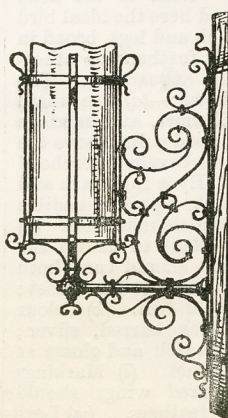


FIG. 126.

ted for the sake of strength. The worker will see that both extremities of the Lantern are thus fixed to the rigid tube, and consequently shaking is prevented. When the tube is placed in this way, there must be two jets. The bottom ring may be made to act as the tap, and the gas lit from above or below; but a better plan is to have a door made in the box, and the tap and burners got at in this way. Should the Lantern be used for a Staircase light, and possibly be only accessible from above, the tap could be placed higher up the tube, and the gas lit through the upper opening of the box. Strong Brass necks should be fitted on the tube at the places where the curves meet, and round-headed screws used for fixing. The framing must be made by a smith; it should be light, as there is no great strain upon it. Give directions as to the size, state that the corners are to be angled, and that one door is required, but let the smith do the rest as he pleases. He understands his own work (at least, he ought to, and if he does not, he should never be patronised), and if he knows what is wanted, he will make a better article than if someone is constantly at his elbow trying to give hints.

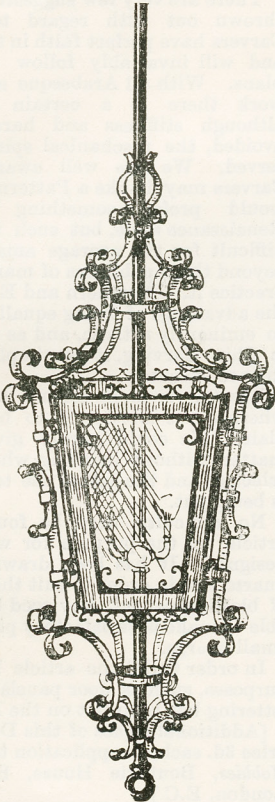


FIG. 127.

Stained glass should be selected for the Lantern sides. If desired, an ornamental Grill could be placed over the glass, or simply corner curves inserted as shewn. A bottom must be made for the box; but this is merely of Bent Iron Work, and should be kept fairly open if the gas is to be lit from below.

FIGURE 127 (WITH ELECTRICITY).

With an Electric connection, the framework and tubing will stand being much lighter. The tubing need not come much further down than the top rim of the box; and, in that case, a slightly ornamental box-top might be made, so as to grasp the tube, and thus render the article more secure. The bottom of the box would be of stained glass, similar to the sides. A door would not be necessary, but might be fitted in, as the incandescent globes would be more easily got at should anything go wrong.

FIGURE 127 (WITH OIL).

When the Lantern is wanted for oil, the best plan is to have the box framework made with a door, and a good strong bottom, so that an ordinary lamp may be placed in, and removed, without any difficulty. The top of the box would be left open, and a shade fixed higher up (as in Fig. 124), to prevent the Ribbon Iron from getting overheated. An Iron rod might be used instead of a Brass tube, or a hook could be attached, and the whole article suspended by a chain. In that way, however, it would be apt to swing, and this is always objectionable with oil lights.

On the whole, gas is recommended for such a Lantern, as it makes provision for stronger fixing. Oil lamps are safer when standing, or when bracketed to a wall. If they are suspended, every care should be taken to see that they are perfectly secure.

The Ornament of this Light would be simple to bend, but where it is fitted to the tubing and the framework, the joints should be firmly fixed. With all large Bent Iron Work articles, special attention must be paid to riveting, clamping, screwing, and soldering. No joint should ever be passed till its security is thoroughly tested; and where there is any tendency to slackness, the fixture must be overhauled.

Lanterns, such as Fig. 127, are more easily constructed than one would imagine. When the tubing and framework have been obtained, there is no work which calls for more than average experience and skill.

(To be continued.)

BENT IRON WORK.

Our new original Design Sheet, with prices of Iron, Copper, &c., and particulars of our New Tool, "THE IONICAL," sent on receipt of 1d. stamp.

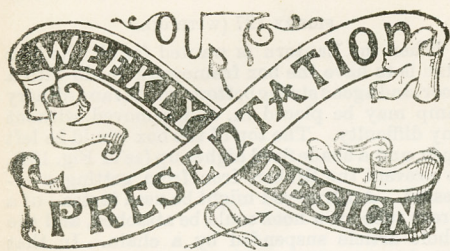
→ BAMBOO WORK, ←

Bamboos, Panels, and every other requisite at low prices. Our New Price List and Sheet of Designs sent on receipt of 1d. stamp.

THE AMATEUR'S MARKET, LEEDS.
8, BRITANNIA BUILDINGS,

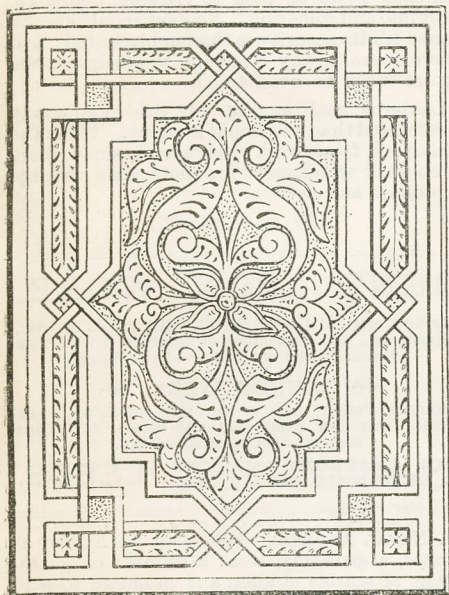
A NOVEL ADDRESS.—When on his holiday at Cromer, a gentleman took a number of photographs of seaside studies, and promised to send copies to some of the "models," fishermen. On his return he found he had lost the address, but cutting out one of the best-developed figures in one "print," he pasted it on to the envelope and added the name of the village where the men lived. In a day or two the amateur Photographer received a letter from the fisherman acknowledging the receipt of the packet!

THE TAXATION OF CYCLISTS.—The Lunesdale District Council have declined, by a unanimous vote, to support the proposed taxation of cyclists. The Chairman, Mr. Greg, member of the Finance Committee of the Lancashire County Council, stated that cyclists had now become so numerous that if taxed they would, by combination, insist on much heavier expenditure on the roads. The agent to Colonel Foster, M.P., said if a tax was imposed, cinder-paths, beside the highways, would be demanded, and the District Councils would gain nothing.



No. 15. CARVED BLOTTING BOOK COVER.

AS with the Bent Iron Work Grill Panel presented with last week's issue of *Hobbies*, this Blotting Book Cover has been specially designed for the purpose of providing a good subject for a Wood Carving Competition. At the same time all details have been carefully considered, so that the Pattern will be found generally useful to all who spend their spare hours in working at this interesting Art.



The Design is Arabesque, and although careful attention will be required there is no modelling work which will call for exceptional experience and skill. Much of the cutting is Chip Work, and no elaborate finishing is necessary.

The first point to consider—and it is one of great importance—is to have the Pattern accurately transferred to the wood. Mechanical designs are very liable to become disordered and disconnected during the process of tracing, and with this Pattern it is absolutely necessary that the strap-work border should be correctly drawn.

After the Design has been transferred with carbon paper in the usual way, all the straight lines should be revised with a pencil and ruler; indeed, the most satisfactory plan is to place the article on a drawing board, and correct the geometric portions with a T square and set squares.

The wood used must be of good quality and thoroughly well seasoned. It should be as thin as the amateur can conveniently work with, as it will be apparent to every one that with a thick piece of wood the Blotting Book would look heavy and clumsy. One-quarter inch may be regarded as the maximum thickness, and three-sixteenths inch might be used with safety, as all the ornament is flat and in low relief. It will be seen that the bevelled edge greatly does away with any appearance of heaviness.

There are very few suggestions which need be thrown out with regard to cutting, as all Carvers have perfect faith in their own methods, and will invariably follow their accustomed plans. With all Arabesque and other Eastern work there is a certain mechanism, and although stiffness and hardness should be avoided, the mechanical spirit should be preserved. We are well aware that advanced Carvers may dislike a Pattern of this sort, and would prefer something in the Italian Renaissance style, but such work is much too difficult for the average amateur, and is even beyond the capabilities of many who constantly practice it. Northern and Eastern styles have the advantage of being equally effective, if not so eminently artistic, and as much of the work is Chip Carving, it is simpler and takes less time to execute.

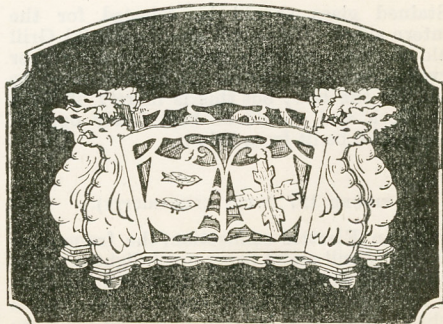
The Carver must consult his own taste as to whether the Blotter is to be polished or left plain. We could hardly give advice on the matter without knowing what wood has been selected, and the actual use to which the Cover is being put.

No difficulty need be found in using the article for the purpose for which it has been designed. It has been drawn to a convenient quarto size in order to suit the usual half-sheet of blotting-paper. Any good bookbinder will be able to make a satisfactory piece of work at a small charge.

In order to let the article be used for other purposes, such as door panels, box lids, etc., no lettering has been put on the Design.

[Additional copies of this Design may be had, price 3d. each, on application to the Publisher of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.]

No. 16. THE PRIZE CARD RECEIVER.



The above sketch is a miniature of the full-sized Pattern for Fretwork Card Receiver, which was awarded the First Prize in our recent Competition, and which will be given away with each copy of next week's issue of *Hobbies*.

Our December Photographic Competition.

THE PRIZE AWARDS.

THE Christmas holidays and the many engagements of both old and young have told upon this competition. The number of prints is less, but we are pleased to say the quality of the work shows no falling off.



FIRST PRIZE—"THE HUCKSTER"

We have already published the award, and here present our readers with a reproduction of the Photograph which was awarded First Prize. "The Huckster," taken by Mr. Joe Smith, of Norrithorpe, Liversedge, Yorks. The negative was exposed in a half-plate camera, and the print is on Eastman's "Solio" paper, toned with sulpho, cyanide of ammonia, and gold. We are pleased to note that no retouching has been done either to negative or print.

The second prize has been awarded to Mr. Arthur S. Hampton, 163, Oxford Road, Reading, for a capital Photograph of "Mawgan Church, Llanherne Valley, North Cornwall," an admirably well-chosen view, the

foreground being broken up with a shallow stream or burn, and the whole picture set in foliage.

Honourable mention is awarded to the work of Master E. Weaver, a young Hobbyist, for his capital Photograph of "A Cricketer;" to Mrs. Eveline C. Copeman for Photographs of a beautiful white Persian cat, "Timmy;" and to Miss H. Phillips for "Who shall it be?" a snapshot of two school children—boy and girl. The latter is about to write on a slate hanging on the boy's back the answer to the question, "Who's a Dunce?" The attitude is natural, and there is no attempt at artificial posing in the picture.

Following our rule to divide into classes we would just point out that the following are specially worthy of note:—First Class: "Au Revoir" (Robert O. Southern), "Folly" (G. T. Hardman), "College Green, Dublin" (Henry S. Crawford), "The Crescent, Buxton" (W. H. Middleton), "Willow Pool" (F. M. Mornson), "Queen's Dock, Hull" (A. W. Allison), "Fotheringay Church" (C. W. Wyles), "Pass of Aberglaslyn" (F. A. Johnson), "An Interior" (Theodore R. Burnett). We cannot spare space for any further comments, but are quite satisfied that many at present classed second and third will soon reach first-class standard.

FRETWORK & CARVING.

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With this New Edition of 20,000 copies, we shall present
a finely finished pattern of the Crescent Wall Bracket.

HARGER BROS., Settle, Yorks.



A POCKET ELECTRIC READING LAMP.

Is there any reader of *Hobbies* who has travelled by tram, bus, or rail at night, or by that salubrious hole, the Underground Railway, and who has not at some time or other felt the necessity of a small and portable lamp whereby reading could be made a pleasure, instead of a torture as at present? It is true that those "eyesight destroyers," which some Railway Companies are pleased to designate lamps, have been considerably improved within the last year or so, but the illumination is still too limited to be of much practical use for reading purposes. On some lines which the writer has travelled over the first class illumination has been wretched, the second class worse, but there is no word in the English language capable of describing the third class light—*vile* is a totally inadequate expression!

Having relieved our feelings on this subject, we will proceed to describe a Pocket Reading Lamp which should satisfy all readers.

The lamp consists of a small electric lamp enclosed in a suitable holder. A length of flexible wire is connected to the terminal wires of the lamp. Upon connecting this flexible wire to the accumulator, the electric current flows through the carbon wires in the lamp causing them to "glow." The light is further intensified by passing through a lens.

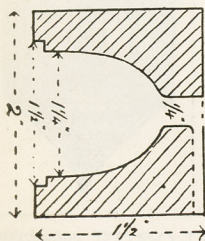


FIG. 11.

This wooden holder should be ebony stained outside, and white enamelled inside to reflect the light.

A yard of flexible wire as used for the articles previously described is required, and a small 4 volt incandescent lamp of about one candle-

power. Now take the flexible wire, separate the conductors, and solder them to the lamp terminal wires, covering each with silk and cement.

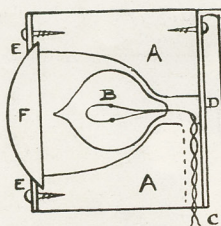


FIG. 12.

Put the flexible wire through the centre of the wooden holder, and draw it through until the lamp rests in the hollow; then place the flexible wire in the slot, and cement it down to keep it in position. The lamp can then be tested in the usual way. The next thing is to cut a

piece of metal, such as zinc or brass, as shewn in Fig. 13. It will be seen that this is almost of a circular shape, 2 inches in diameter, with a lug 1 inch long projecting from it. Three holes should be drilled near the edge at equal distances apart; these holes are to admit small screws. This plate should be screwed on the back of the holder so as to cover the cemented portion of the flexible wire, and then enamelled black.

A ring of similar metal should now be cut as in Fig. 14. This must be 2 inches outside diameter, and 1 1/4 inches inside, and three holes drilled as before.

A lens will now be required. This is of the plano-convex or bull's-eye type, and must be 1 1/2 inches in diameter. If a proper lens is not obtainable, the humble bull's-eye glass from a child's lantern may be pressed into service, or failing this an ordinary watch glass may be used. Of course, with a proper lens, or even with a

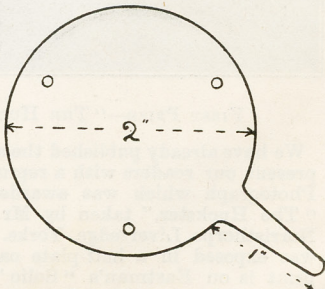


FIG. 13.

common bull's eye glass, the intensity of the light will be vastly superior to that passing through the watch glass. A suitable one may be obtained from optical instrument dealers at a cost of about one shilling. The quality would be very inferior to the lens employed in high class optical work, such as microscopes, but a common cast lens will answer our purpose quite as well as if better were used.

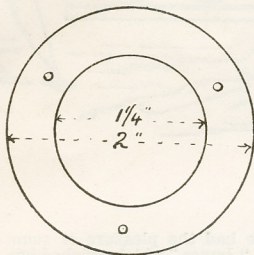


FIG. 14.

Having procured the lens, we can proceed to fix it in position. In the inside of the wooden holder, near the mouth end, a little ledge will be seen; the edges of the lens should rest upon this, with flat or plain side towards the lamp.

The metal ring can then be screwed to the edge of the holder, so that it will hold the lens firmly in its place. Should it fail to do so, a few paper rings should be cut and placed between the ring and the lens. The metal ring may be enamelled black similar to the body.

The lug of the metal back should then be bent to form a hook, so that the lamp may be hooked to the button-hole of the coat or dress as the case may be. Fig. 12 shews the lamp complete in section. A is the holder, B the lamp, C the flexible wire, D the metal plate, E the metal ring, F the lens.

THE SWITCH.

If the reader has made any of the various pieces of electrical apparatus described in these chapters, he will naturally ask how he is going to turn the current on and off as required. It would be rather inconvenient to disconnect and reconnect the wires at the terminals every time a current was required, so it is for this purpose that the switch is designed.

There are two kinds of switches, single way and multiple way. We shall take the former first as it is the simpler.

Two thin pieces of ebonite will be required— $\frac{1}{8}$ inch thick, 2 inches long, and $1\frac{1}{2}$ inch wide. One of these is for the base, and the other for the cover. Obtain two small terminals similar to that shewn in Fig. 15, with three brass washers to fit, and a piece of stiff spring brass $2\frac{1}{2}$ inches long by $\frac{1}{4}$ inch wide.

We can now proceed with the construction. First bore a small hole of the size of the terminal shank in the brass strip about half an inch from the end; and then slightly bend this short end as in Fig. 16B, so that when the terminal Cx is lightened it will cause the other end to bear heavily on the top terminal. Now bore two similar holes in one piece of ebonite, and screw the terminals and brass strip on as shewn in Fig. 16, placing a washer on either side of the wood. No doubt the edges of the top terminal will require rounding off with a file, so that the brass strip will not catch when moved into contact. Two small

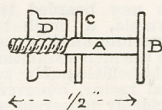


FIG. 15.

pieces of wood are required, 2 inches long, $\frac{1}{4}$ -inch wide, and $\frac{1}{8}$ -inch thick. Glue the flat edge on the base, as in Fig. 16A, and glue the cover on them. A piece of rubber tubing should be put on the projecting end of the brass strip, and the switch is complete.

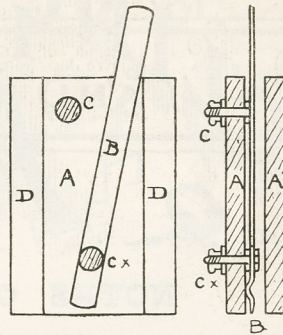


FIG. 16.

the multiple switch will be required.

Do not imagine that four can be used at once; this is impossible. The Accumulator is not very powerful at its best, and we can scarcely dare to hope that the reader will construct it to the highest point of excellence. What is really meant is that the reader may connect them all to a switch, but only switch one on at a time.

Two pieces of ebonite are required, $\frac{1}{8}$ -inch thick, 2 inches long, and $2\frac{3}{4}$ inches wide, five small terminals as before, and a piece of spring brass 3 inches long. Proceed in the same manner as in the smaller switch, but put the terminals in the positions shown in Fig. 17, C and Cx.

There is an important addition in this switch, which consists of a clip for binding the negative wires. To make this clip, procure a piece of spring brass about 2 inches long by $\frac{1}{2}$ -inch wide, and a terminal rather longer than those before mentioned. Now bend the brass strip double and drill a hole through the two ends. Solder a length of flexible wire to the end as in Fig. 17E. Then fit them up as shown in the sketch.

Method of joining the various apparatus:—Take the flexible conductors of the lamps, etc., separate the conductors, join one to the terminals, and fix the other between the jaws of the clip. If the ends of the wires are dipped in molten solder a better connection will be made. Join another flexible wire to lower terminal of the switch, attach this to the positive terminal of the accumulator, and the wire from the clip to the negative.

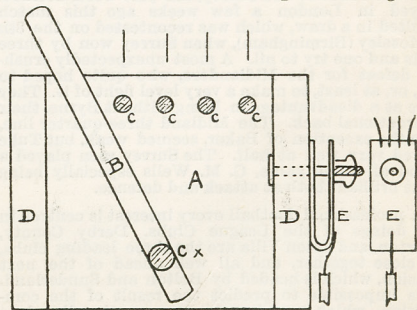


FIG. 17.

The accumulator may be safely carried in the pocket, the only danger being the possibility of the acid leaking out, and this would be the reader's own fault, through carelessness in making the joints.



A new boarded track has been laid down at Olympia, a much better one than that at the Aquarium, and it is possible that some real racing, and not the mere exhibition work which the Birmingham and Sheffield public would have none of, will be held. Real racing, however, on a nine-lap track will be decidedly dangerous work. It is not speed that wins on these tiny circus paths. It is simply trick riding. The man who takes the corners best could give a lap in a mile to the fastest rider in the world who had not practised them. Heavy, strong men are greatly at a disadvantage. The lighter the rider the easier is the corner negotiated. It is said that a six days' race, with a first prize of no less than £1,000 in cash, is in contemplation for Olympia. The public has now seen quite enough of exhibition performances, and will probably take a good deal of interest in the bona fides of that first prize. If, however, it turns out to be true, and that £1,000 is actually to be won, we may expect all the leading "makers' amateurs" to throw over their doubtful amateurism and have a try for the biggest prize on record.

PRIZE Competitions

SPECIAL NOTE.—In order to allow Fretworkers ample time to make the Victoria Models for our Fretwork Competition, we have decided to receive articles at our office up till March 31st, instead of February 29th as hitherto announced.

WOOD CARVING.

For the best Carved Blotting Book Covers, made from this week's Presentation Design, we offer Two Prizes:—

First Prize—ONE GUINEA.

Second Prize—SET OF TWELVE SUPERIOR CARVING TOOLS.

The choice of wood and method of carving and finishing are left to Competitors.

Every Competitor must write his or her name clearly on a label which should be pasted to the back of the article.

Articles sent in for Competition will be returned if desired, and for this purpose fully stamped and addressed labels must be enclosed. Blotters cannot be returned unless sufficient stamps are sent.

Articles should be marked "Blotter," and must be received at our office not later than April 30th.

BENT IRON WORK.

For the best BENT IRON WORK GRILLS, made from Presentation Design No. 14, we offer one Prize of a GUINEA, and one Prize of HALF-A-GUINEA.

All matters relating to the actual work, i.e., width of metal, method of fixing, etc., are left entirely to Competitors, and the awards will be given to those examples which shew the best general work.

Every Competitor should write his or her name clearly on a label which must be attached to the Grill itself.

All Grills sent in for Competition will be returned if desired, and for this purpose fully stamped and addressed labels must be enclosed. In no case can articles be returned unless sufficient stamps are sent.

Articles should be marked "Grill," and must be received at our Office not later than March 31st.

A COMPETITION FOR EVERYONE.

We will give a Prize of ONE GUINEA for the best, and one of HALF-A-GUINEA for the second best, list of TWELVE HOBBIES suitable for treatment in this paper. The subjects which have already been written upon may be included if the Competitor thinks well to do so.

It must not be forgotten that *Hobbies* is intended to deal with the recreative occupations of ladies as well as with those of the other sex. What we wish every Competitor to do is to make a list of the Twelve Hobbies which he or she may think more interesting and more useful than any others, and arrange them in what may be considered the order of their importance.

The Prizes will be awarded to the lists which we regard as the most suggestive and best calculated to appeal to the interest of the largest number of our readers.

All envelopes should be marked "Suggestions Competition," and must arrive at our office not later than Saturday, February 8th.

JUNIOR FRETWORK COMPETITION.

On the Supplement presented with No. 11 of *Hobbies* will be found the Design for a small Tablet inscribed with the word "Hobbies." For the best example of Fretwork, cut from this pattern according to the following conditions, we will give:—

A Treadle Fretsaw Machine, with Tilting Table, Dust Blower, Drill, etc., and Three

Additional Prizes of One Gross of the Best Fretsaw Blades each.

CONDITIONS.

- 1.—All Competitors must be under sixteen years of age. The exact age should be stated.
- 2.—All Articles must be cut with the Hand Fretsaw Frame.
- 3.—The choice of wood is left to the Competitor, but the wood used should not be more than 3/16 inch thick.
- 4.—All Articles must be left plain, and neither polished nor varnished.
- 5.—Competitors are allowed to send in more than one article.
- 6.—A label with full name, address, and age of Competitor must be tied to the actual piece of work. Articles should be securely packed between two pieces of wood (or stout cardboard), and must be received at our Office not later than January 31st.

Address—The Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

Parcels should be marked "Junior Fretwork Competition."

In order to save ourselves the very great time and labour involved in repacking and returning the large number of Articles which we expect to receive, we have purposely selected a Pattern which will be purely a test, and which is not of any value to the Competitor when cut out. The specimens submitted will therefore not be returned.

FRETWORK.—VICTORIA COMPETITION.

For the best Fretwork Model of a Victoria, made from the Design presented with *Hobbies* No. 10, we offer Two Prizes:—

First Prize—An "IMPERIAL" TREADLE FRETSAW, with Superior Tilting Table for Inlay Work, Vertical Drilling Attachment, and all Modern Improvements.

Second Prize—A Finely Finished Treadle Fretsaw, with Nickel-plated Tilting Table, Emery Wheel, etc.

The choice of wood, method of cutting, and all matters relating to the actual work are left entirely to the Competitor. We would strongly urge, however, that all Articles should be left plain, and that no polish, varnish, stain, or paint of any kind be used.

Every Competitor should write his or her name clearly on a label which must be attached to the Victoria itself.

Articles sent in for Competition will be returned, and in every case it must be stated clearly whether they are to be sent back by post or rail. If by post, sufficient stamps must be enclosed, and these should be affixed to the addressed label. If returnable by rail, the name of the nearest Railway Station must be clearly given.

All Articles sent in for Competition should be marked "Victoria," and must be received at our office not later than March 31st.

PHOTOGRAPHY.

Every month we give a Prize of Ten Shillings for the best Photograph, and Five Shillings for the second best. Subject for this month—Landscape or Seascape. Photographs cannot be returned, and we reserve the right to reproduce any of them in *Hobbies* if thought desirable. Photographs for this Competition must be sent to our office not later than January 31st, marked "Photograph."

NOTICE TO COMPETITORS.

All Articles, Sketches, etc., for Competition should be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. The name and full address of Competitor must in every case be sent.

NOTE:—No correspondence can be entered into with Competitors, and all awards made will be final.

The Crocodile as a Pet.

By PERCY W. FARMBOROUGH, F.Z.S.

VERY few people can boast of having kept an Alligator or a Crocodile as a pet; nor for the matter of that are there many who have kept reptiles of any description. Those, however, who have had a case of, say, foreign lizards, have generally found that it possessed far more interest in the eyes of visitors than the aviary of birds which stood in the window. Indeed, any one who wishes to have an uncommon pet cannot do better than purchase a small Alligator. The price is not a serious consideration, for they can be bought for as little as five shillings each. Of course you will not get one like those in the Zoological Gardens, but for the sum I mention the reader can obtain one about eight inches in length.

There is a golden rule which should be observed in pet-keeping, and that is, never get your cat, dog, bird, reptile, or whatever you intend going in for, until a suitable home has been made for it. So before buying your Alligator it will be necessary to make a proper case for him. This must be made of well-seasoned wood, and should be about 3 feet long by 18 inches high, and the same in width. The front had better be plate glass, as a flap from the creature's tail would break ordinary sheet glass into pieces. The back of the case must be hinged so as to lift up entire. A small piece of perforated zinc let in either at the top or back serves for ventilating purposes. The internal fittings need not be of a complicated or costly character, as all that is needed is a shallow zinc tray two feet in length, and made so as to accurately fit in the width of the case when the door is closed. This tray need not be deeper than three inches or so. The remaining foot of space is to be filled in with virgin cork flush with the edge of the tray. This being done, all is ready for the reception of the future occupant.

This case is suitable for either a small Alligator or Crocodile, or a Gavial, so that all the reader has to do is to take his choice, the only distinction between them for the ordinary "hobbyist" being one of cost. A small Alligator costs, as I have already mentioned, about five shillings. If a Crocodile of about the same length is wanted (about eight inches) the value will be greater, and the purchase would probably run the buyer into 10 or 12 shillings; whilst if nothing will satisfy him but a Gavial, five pounds would not suffice to buy it. Small Alligators or Crocodiles may be obtained from almost any of the advertising dealers in animals, such as Jamrach, of London, or Cross, of Liverpool. One great advantage which these reptiles have as pets is that they require little attention. Of course I don't mean that they can be neglected, but beyond changing the water in the tank about once a fortnight, and feeding them every week, there is nothing they require. They are also convenient pets, as they

afford a splendid example of the law of "adaption to environment," for if they are kept in a tank, or case rather, of the given dimensions, they will not grow. The food is very plain, simply small pieces of raw meat, preferably beef. It must not be left lying in the water, or it will turn bad. Perhaps the Alligator will not feed when he first arrives. He may abstain for a week or two, or he may even sulk and refuse food for two or three months. His owner need not, however, be uneasy; he is all right, and is only taking a rest after his long journey. As a rule these reptiles eat only one piece of meat at a meal. The meat should be cut up into pieces of a convenient size for swallowing—say about the size of a walnut for an Alligator eight or nine inches long. It is best to try them with food about once a week. It may be well to mention that one Alligator makes a much better pet than two, as they are apt to quarrel and injure one another, so it is much better to be satisfied with a single specimen. The temperature of the case should be as nearly as possible 60° F. This is a most important point to observe. A heated greenhouse or conservatory makes one of the best possible places to keep them in.

It is possible that some of my readers may think I am joking when I talk about an Alligator eight inches long. I merely mention this length because it happens to be the most suitable size for the ordinary individual. Larger specimens are to be had if you can afford the money and have sufficient space to keep the creatures in. Roughly speaking, Crocodiles and Alligators cost about a pound a foot up to eight or nine feet long. Above that size they become more expensive, and one of these reptiles 10 feet long is worth about £15. An Alligator or Crocodile of that size is, of course, likely to be unmanageable, and would require more space than is probably available, for it is not everyone that could spare room for a case 30 feet long, and correspondingly broad and high. Plate glass would be useless for such a reptile, and nothing less than half-inch iron bars would hold it with security. I must not omit to mention that the best water for the tank is rain water; in any case it must be soft. In the summer months, if it is not convenient to have the case in the room, there is no objection to placing it out of doors, provided it be brought in at night.

Nearly all the American Alligators which find their way into the European market are bred specially for the purpose in one or another of the many recognised "hatcheries" in the Southern States. Florida probably supplies the largest number. At a certain season of the year negroes are sent out with instructions to watch for any adult Alligators which are "laying up." When the eggs have been deposited in the masses of heaped up earth and vegetable matter, the negroes carefully collect them and bring them into the "hatcheries." In some places they are then put into incubators, but more often are simply laid in boxes of sand, and exposed to the sun's rays. One female, or "hen" Alligator, will lay from 150 to 200 eggs, and supposing only 80 per cent. are hatched out, a considerable number of lively young reptiles make their appearance. This done, they are transferred to the ponds. Now here appears a somewhat curious fact;

the limit of size to which these young Alligators grow is determined by the size of the pond in which they are placed, so that members of the same brood may be of dissimilar lengths. For instance one kept in a small sheet of water may be only a few inches in length, whilst its brother, placed in a larger pool, may be as many feet long as the other is inches. The larger specimens are bred for their hides and teeth, and are got rid of as soon as possible, for they are very quarrelsome and would soon damage each other, and so be spoilt for the market. I have purposely omitted any description of the Zoological classification of these reptiles, but this can easily be found if required in any book dealing with Natural History. It may perhaps be a relief to some of my readers if I mention that I have not found Crocodiles at all vicious. I have never been bitten by one, although they have sometimes made a playful snap at my fingers.

"HOBBIES"

Lantern Slide Exchange.

Mr. James Boyle, jun., 283, Preston New Road, Blackburn, who has kindly undertaken the duties of Honorary Secretary of the newly-formed *Hobbies* Lantern Slide Exchange, informs us that the following Sets of Slides are now at the disposal of the members:—

Set.	Title.	No. of Slides.	Remarks.
1	JAPAN AND THE JAPANESE	50	Coloured
2	LIFEBOAT	7	Coloured
3	MISTLETOE BOUGH	10	Coloured
4	HER BENNY	50	Plain
5	A PEEP BEHIND THE SCENES	50	Plain
6	JAPANESE WAR	30	Coloured by native artists
7	EGYPT AND THE NILE	20	Coloured
8	ARCTIC REGIONS	20	Coloured
9	COMIC	40	Coloured and Mechanical
10	EFFECTS	24	Coloured
11	GABRIEL GRUB	24	Coloured
12	COTTON MACHINERY	50	Plain
13	BY SEA TO INDIA	6	Long panorama, coloured
14	MOTHER'S LAST WORDS	20	Coloured

NOTICE TO CONTRIBUTORS.

The Editor of "*Hobbies*" is always ready to receive Suggestions for Articles for insertion in the paper. Any manuscript sent for his consideration must however be accompanied by a fully addressed and stamped envelope. Unsuitable contributions will be returned without avoidable delay, but it must be distinctly understood that the Editor will not hold himself responsible for the loss of any manuscript.

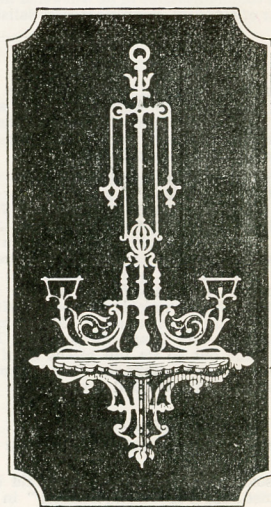
'Hobbies' Designs.



WING to the very heavy expense involved in the production of the Designs forming our Weekly Presentation Supplements, we cannot supply these with back numbers of *Hobbies*.

Copies of them may, however, be obtained on sending *threepence* for each Design required to the Publisher of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

For the convenience of our readers we give below a complete list of the Designs already published.



No. 7. "GASALIER" BRACKET

1. Midget Photo Frame, with Overlay Ornament.
2. "Aphrodite" Mirror Bracket.
3. Bent Iron Work Gong Stand.
4. Hanging Twine Box, with Overlay Ornament.
5. "Card" Inkstand.
6. Carved Adams Frame.
7. "Gasalier" Bracket.
8. Bent Iron Work Table Stand, for Cards, etc.
9. Carved Lamp Bracket.
10. Model of a Victoria.
11. "Toilet Glass" Cabinet Photo Frame.
12. "Swing-Boat" Match Holder.
13. Hanging Fretwork Calendar.
14. Bent Iron Work Grill Panel.
15. Carved Blotting Book Cover.

The following Designs are in preparation—

16. Prize Card Receiver.
17. Panel with Overlaid Ornaments.

NOTE.—The Patterns not otherwise designated are Fretwork.



* * All communications to be answered in these columns should be marked "Correspondence," and must be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. In no case can we reply to enquiries by post.

ELECTRICITY.

W. H. WEBB.—As you can understand, the subject of Electrical Models is too wide to be dealt with in this column. All we can meanwhile say is that we have noted your suggestion, and hope in due time to have a series of articles such as you desire.

J.F.W. (Islington).—You would have done very much better had you used Nos. 16 and 88 wire, as directed, instead of 14 and 32. No. 32 (silk) has only 734 yards to the pound, as against 2,280 yards of No. 38—a great difference. The latter would have given you more than three times the number of turns in the secondary coil. Leclanche batteries are quite unsuited to the work, as they cannot give a sufficient volume of current, and what they do give quickly diminishes after the first few minutes, owing to polarisation. Try from four to six chromic acid cells—see Chaps. II. and III. To draw the regulating tube out to its full extent is, of course, to reduce the shock to a minimum. Read through all the Chapters on the Induction Coil carefully.

FRETWORK, CARVING, &c.

A. CRAYTON.—We really cannot say. See answer to "F. Lewis" in No. 18.

A. H. LAWSON.—The Victoria wheels should be made to revolve. See answer to "D. D. Bennett" in last week's issue.

BRACKET.—The cost of mirror for the Aphrodite Bracket is 1/6. Your other question we hope to deal with in a series of articles later on.

GREEN.—The wood you speak of is usually stained *gamboge*. We are making inquiries as to the best stain to use, and will give you the information when we have it.

SILHOUETTE No. 1.—We fancy that you should get a good Pantograph from W. H. Harling, 47, Finsbury Pavement, E.C., or from W. F. Stanley, Great Turnstile, Holborn. Any dealer in Mathematical Instruments could procure you one.

J.H.S.—We previously stated that the Sawing Attachment of the "Companion" Lathe and Fretsaw would be the most suitable to fix to a sewing machine. The price is 8/6, but there might be some incidental expenses connected with the fitting.

SILHOUETTE No. 2.—For a number of weeks we have had in mind the suggestion you make, viz., that we should present a sheet of Fretwork Silhouettes with some issue of *Hobbies*. We are well aware that it is difficult for Fretworkers to obtain such patterns, and we shall therefore publish a sheet of them as soon as possible. We thank you cordially for your letter.

WALKER.—1. We do not fancy that you should find much difficulty in fixing a Pendulum Clock in your Model Cathedral, but a Lever would certainly give less trouble. You can obtain striking Levers. Whichever you fix on, it might be well to get the assistance of a practical clock maker for fitting it up. 2. We are inclined to think that a crimson tinted background would be preferable to the yellow which you suggest, but it is rather difficult to give advice without seeing the article. Ebony makes a good backing for Holly, but will not the contrast be too strong? 3. The answer to your electrical query we must hold over till next week.

"HOBBIES."

J.S.L.—The *Hobbies* Volumes will be half-yearly, that is, 26 numbers to each volume.

F.N.L.—We are greatly obliged for your suggestion with regard to the binding of *Hobbies*, and have made a careful note of it.

PHOTOGRAPHY AND LANTERNS.

A.H.—Let us know at once how many Slides you want, and they shall be sent.

REV. A. S. B. FLEMING.—We are sending the three sets of Slides you ask for, but kindly return, postage paid, as soon as possible.

DAUBER.—Any suggestion you like to make we shall be glad to consider, but at present have no intention of giving away another supplement.

C. THORP.—You appear to have sent us instead of a Photograph a coloured print, which, of course, is not eligible in a Photographic Competition.

WM. FINLAY, JUN.—Thank you for the samples of films for making Lantern Slides. We shall refer to the same in another column.

E. RYAN.—We are sending on your letter re "*Hobbies* Lantern Slide Exchange" to Mr. Jas. Boyle, jun., of 236, Preston Road, Blackburn, who is the acting secretary.

C. G. DODSON.—The Photograph just sent to the December Photograph Competition, "My Aquarium," was a pretty notion. The definition should have been a little more marked. Try again and let us see the result.

F. J. BRIGHT.—We will advise our correspondent that you stock the "Photominibus," which, by the bye, we have always considered to be far in advance of a toy. We also note you will give advice to anyone visiting Bournemouth.

W. P. BENNETT.—The most likely firms to get the ornamental covers from for plush frames would be Fallowfield, Charing Cross Road, W.C., or Lonsdale Bros., 22, Goswell Road, E.C. We do not know what the price would be. Why not cut them out of metal with a fretsaw, and attach with small pins.

STAMPS.

H.C.F.—Worth 1d. unused; 1/6 used.

A.D.W.—We cannot recognise the stamps from your very vague description.

S.B.—Thanks for your interesting letter and good wishes. Further particulars will appear soon.

GEM.—Much depends upon the condition of the stamp. About £1 would be the price for an average specimen.

G.K.C. AND OTHERS.—Your kind letters containing promises to exhibit collections received with thanks.

F.V.D. may certainly send his album for valuation, but it will be necessary to enclose sufficient stamps to defray the return postage.

X.Y.Z. (Whitby).—The stamp has never yet been quoted in any catalogue, or sold at auction, so that we are quite unable to help you as to its market value. At a rough guess we should say £1—for a good specimen, of course.

F.W. (Manchester).—The 1d. Transvaal Commemorative stamps are worth just what they will fetch. Good used specimens might fetch 6d. a-piece, but we doubt it. The stamp is condemned by the S.S.S.S., and tabooed by most collectors.

FOR Sale and Exchange.

*. The charges for advertisements (prepaid) in this page will be sixpence for every twelve words or less, name and address inclusive, and one halfpenny for every additional word. Single letters, initials and figures are each counted as a word; but undivided numbers (as 152), and prices (as 10s. 6d.) count as only one word each. In every case the name and address of the advertiser must be given for publication, and we cannot at present undertake to supply a private name or number and receive replies to advertisements at our office. All advertisements must be accompanied by remittances, otherwise they cannot be inserted. Whenever possible, payment should be made in Postal Orders, and not stamps. Letters should be marked "Advt.," and must be addressed to the Publisher, *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

NOTE.—Trade Advertisements can only be inserted in this page at the rate of one shilling per line.

Acme Electric Bell Set, comprising 2½ in. Electric Bell, Quart Leclanche Battery, Push, 50 feet Wire, Staples, Instructions, 4/6; better value impossible.—Electric, Lord Street, Openshaw, Manchester. E. 1.

Dulcimer.—(Large), 4 strings, each note beautifully inlaid, good condition and tone, easily learnt; Instruction Book complete, 38/- Foster, Rutland Road, Bedford.

Dynamo.—About 20 candle power, good condition, price 25/- Terry, 39, Roman Road, Bow.

Electro Motors (very powerful with one battery), all parts complete including wire. Post free, 1/4. Battery 9d. extra—Fowler, 202, Victoria Park Road, Hackney.

"Electricity." One Penny weekly; practical, chatty, and interesting. Should be read by everyone interested in the science. Order it from your newsagent. D. 1.

Electrical Hobbies.—Write for New Enlarged List; will just suit you; prices low; best quality.—Electric, Lord Street, Openshaw, Manchester. E. 1.

Exchange good Magic Lantern and Slides for ¼-plate Camera.—Newth, 15, Long Street, Dursley.

Films for tracing Lantern Slides, 4½d. per dozen.—Photo'r, 11, Bothwell Street, Glasgow. B. 2.

For Sale, a beautiful Microscope, 4 powers, 24 Object Slides, Condenser, Rack Motion, Tweezers, etc.; by Howard Woodworth, Strand; cost pounds; send on approval; price 25/-, in case with lock and key.—J. Course, High Street, Royston, Herts.

Fretwood.—Tremendous stock of ¾ inch Mahogany, 3½d. per square foot. Lists 1d.—Lund, Cycle Agent, Bradford.

Fretwoods, ½ inch American Canary, 3½d. per foot; Teak, Mahogany, 4½d.—T. Carter, Lichfield. H. 4.

Fretworkers' Bargains.—Brass Screws, ¼ in. only 6d. gross, usual price 1/3. Iron Screws, ¼ to ½ in., 4½d. gross. Brass Hinges, 3 pairs for 1½d; cheaper, 6 pairs for 1½d. Holly, 6½d. square foot; Canary, 3d. Wood from 2d. Lists 1d.—Lunds, Manningham Lane, Bradford.

Fretwork.—For Sale, "Roger" Fretsaw, nearly new, 15/-—George Dean, Victoria Terrace, Kirkstall, Leeds.

High Class Tools.—For New Illustrated Price List, send 3d. to Osborn Brothers, Tool Merchants, 43, Frattton Street, Portsmouth. M. 10.

How to learn and start a light artistic business that will produce a living without previous knowledge on the small capital of one pound. Complete instructions, post free, 12 stamps.—James, 11, Stanbury Road, Peckham, S.E. C. 1.

Magic Lantern, full-sized, oil, complete, 18/6. Quantity of Coloured Slides, 1/9 set of 12.—Fowler, 70, Saffron Hill, London.

New Book of Instructions in gilding, graining, mixing paint, French polishing, picture-frame making, mount cutting, etc., 1,000 valuable recipes, free, 1/2.—McQuhae, Cockermouth, and all Booksellers. L. 4.

Nine Bulgarian Stamps, 1 Iceland, valued by *Hobbies* at 4/6.—Elliott, Outfitter, Lymington, Hants.

Photography.—Exchange Kombi Camera, new. Wanted, Hand Camera.—Percy George, Ashlea, Banff.

Picture-framing Outfit wanted.—State price and particulars.—F. Taylor, Altofts, Normanton. B. 3.

Senf's 14/6 Album, in excellent condition, containing 1,000 different stamps, 24/-, or offers.—Allen, 3, Cologne Road, Battersea, S.W.

Stamps.—Edward W. Drury, Westholme, Hesse, East Yorks, wishes to buy collection containing old issues, good price paid; also duplicates for sale. Book containing large selection, priced cheaply, can be sent on approval to responsible applicants. C. 1.

Stamps.—Collection, 1,000, all different; what offers, or exchange.—Wharrier, 118, Clara Street, South Benwell, Newcastle.

Stamps.—100 different, including British Guiana, catalogued 1/6, Natal, Ceylon, Travancore, Cape, Straits, &c., 1/1; superior, including British Guiana, 3 surcharged, catalogued 8d. and 1/6, Nova Scotia, &c., 3/1; satisfaction guaranteed. Collections bought.—Rhodes, Rammas House, Otley.

Stamps.—Oriental, very rare Greece, 1 drachma; scarce Russian Levant, 10 kopeks; six Turkish, ten Roumania, four obsolete Bulgaria, Montenegro; 30 excellent genuine varieties Oriental only; 1s. 1d. Smith, Arthur Road, Kingston, Surrey. C. 2.

Stamps.—For Sale, 3,600 1d. British (red), used, or exchange for Foreign Stamps.—G. Musgrave, Bank Street, Teignmouth.

Stereoscope and 60 Photos, 7/6. Extra Views 1/9 dozen.—Fowler, 70, Saffron Hill, London.

Thousands of Stamp Mounts to be given away, absolutely free of charge; send for particulars.—Illingworth, 6, Marine Terrace, Morecambe.

Tower Bridge Model, 50/-, or exchange Cushion Safety.—Squire Boulton, 18, Scott Street Bradford, Yorkshire.

Westminster Clock Tower Model, 12/-, or exchange for any Electrical Apparatus.—R. Pearson Stanley Road, Blackpool.

Will Exchange Half-Gallon Bichromate Battery, new, cost 10/6, for 4 or 4½ Compound Condenser.—G. E. Bale, 22, Nesbit Street, Hulme, Manchester.

12 Lovely Artistic Stencil Designs, full size, 1/-—Fuller, 94, Stebbondale Street, Poplar, London. B. 1.

80 Excellent Stamps, from 40 different countries, only 7d.—Dew, Shirley Gardens, Hanwell, W.

*. As we are obliged to go to press about ten days before the nominal date of publication, Advertisements must be received at our Office on Wednesday morning to ensure insertion in the following week's issue.

BUY YOUR FRETWORK MACHINES DIRECT FROM THE MAKERS.

**THE
"IMPERIAL" FRETSAW**

Is the finest Treadle Machine for Amateur Fretworkers.

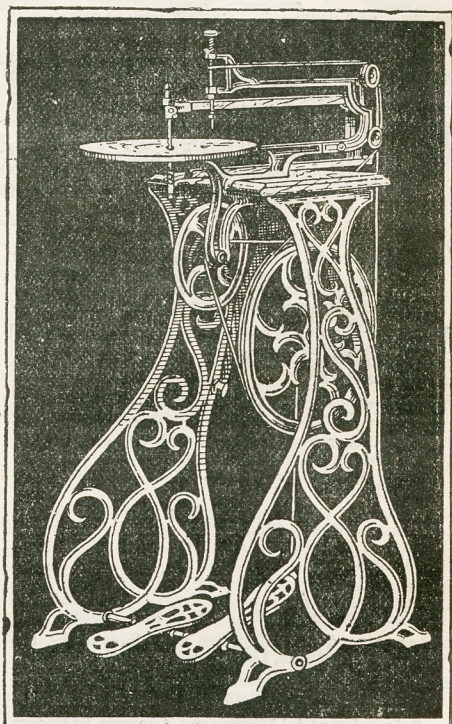
With Upright
DRILLING ATTACHMENT,
AND ALL MODERN IMPROVEMENTS.

This Machine is made entirely in our own Factory, and we have the fullest confidence in offering it as the best yet produced for Amateur Fretwork. It has been designed chiefly for light work, and will execute the finest examples of Scroll-sawing, Inlaying, and Overlaying. It is furnished with a superior Tilting Table, and an Upright Drilling Attachment. The arm has a swing of 16 inches between Saw and Frame, and the Saw Blade has a perfectly vertical stroke. The Machine runs with great smoothness and ease, and is beautifully finished in enamel.

PRICES:

With Drilling Attachment complete, £2 15 0
Without Drill £2 5 0

PACKING CASES FREE.



The "Imperial" Fretsaw.

Other Machines made by us are—

The IMPROVED ROGER FRETSAW, with Tilting Table, Fly Wheel, Drill and Blower	£0 16 0
Ditto, with Nickel-plated Tilting Table and Emery Wheel extra	£0 19 0
The COMPANION LATHE and FRETSAW, with Tools complete	£1 18 0
The GOODELL LATHE and FRETSAW, with Tools complete	£2 14 0

For complete lists of Fretwork Machines, Tools, Designs, and all Materials for Fretwork, Wood Carving, Bent Iron Work, etc., see our New and Enlarged Catalogue (price 6d.) with which is

GIVEN AWAY FREE

A handsome Design for a Fretwork Model of the **CLOCK TOWER OF THE HOUSES OF PARLIAMENT (BIG BEN)**, the published price of which is 1/-

Our Catalogue is a fully Illustrated Book of 64 pages, and contains full instructions for Fretwork, Wood Carving, Bent Iron Work, Polishing and Varnishing.

SEND AT ONCE SIXPENCE FOR CATALOGUE AND PRESENTATION DESIGN.

J. H. SKINNER & Co., (H Dept.,) DEREHAM, Norfolk.

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